

MAY -6 1924 ✓

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MONTMARTRE ✓

Photoplay in seven reels ✓

Adapted from the Play "The Flame" by

Hans Muller ✓

Directed by Ernest Lubitsch

Author of the Photoplay (under section 62)
Famous Players Lasky Corporation of U.S. ✓

MAY -6 1924

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"MONTMARTRE"

Pola Negri has the role in this picture of Yvette, the dancing idol of Montmartre, a girl who spends her nights dancing gayly at the cafes and flirting and her days in a drab garret.

A young composer falls in love with her. His cousin, meeting her, desires her for himself. The composer, Andre, is a virtuous high minded young man, dependent upon his mother's money for the studies that are to make him a famous man. The cousin, Raoul, is a rouse.

Pola falls for the composer, but the jealous cousin tells her lover that she is a bad woman, a cafe grisette. Andre's mother forbids her son to have anything to do with the girl. Nevertheless, he marries her secretly.

Andre makes a big hit with a symphony. He is the toast of Paris. ~~He goes to his head. He neglects his wife.~~ Yvette, the gay cafe dancer, is turned into a broken woman. But at the scene of Andre's great triumph Yvette goes to him, and all his old love for her rushes back. Andre denounces his mother and his cousin. At this his mother repents for her actions in forcing Yvette and her son apart.

Everythingg is happiness.

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MAY -6 1924

"Montmartre" is 7 Reels—6715 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and Jesse L. Lasky pres.

POLA NEGRI

IN

A LUBITSCH PRODUCTION

"MONTMARTRE"

Adapted from the play "The Flame" by H. C. Brown
Edited and titled by Ernest Lubitsch
A Paramount Picture

PURPOSE: To Help You Sell the Picture

POLA NEGRI AS A PARISIENNE DANCER PRODUCED BY ERNEST LUBITSCH

Pola! Paris! Lubitsch! It's a Clean-up!

POLA NEGRI in a love story of the Latin Quarter of Paris sixty years ago, a place of color and romance; a vivid stage for joyous comedy or sordid tragedy, produced by the man who made her famous in "Passion," Ernest Lubitsch!

They've been crying for a Negri picture produced by Lubitsch, director of "Rosita" and "The Marriage Circle"—here it is!

Pola is the old Pola when she acts for Lubitsch. She is a marvelous creature of fire and passion. As Yvette, seductive, alluring darling of the Latin Quarter, a care-free grisette, to whom each day is a tilt with fortune, she will have them on the edge of their seats in the café dancing scenes. And the emotional scenes will tug at the heart-strings like a block and tackle.

"Montmartre" is a great title for a picture, isn't it?

Montmartre, the playground of Paris, the gathering place of fashion and beauty, and the sinister Apache.

Everybody has heard of it; everybody understands its significance.

Vivid, colorful, living, vital, "Montmartre" will cause a sensation wherever played.

Cast

Yvette POLA NEGRI
Andre Le Duc Hermann Thimig
Raoul Fourtier Alfred Abel

Synopsis

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A young composer falls in love with her. His cousin, meeting her, desires her for himself. The composer, Andre, is a virtuous, high-minded young man, dependent upon his mother's money for the studies that are to make him a famous man. The cousin Raoul is a roué.

Pola falls for the composer. But the jealous cousin tells her lover that she is a bad woman, a café grisette. Andre's mother forbids her son to have anything to do with the girl. Nevertheless, he marries her secretly.

Andre makes a big hit with a symphony. He is the toast of Paris. Fame goes to his head. He neglects his wife. Yvette, the gay café dancer, is turned into a broken woman. But at the scene of Andre's great triumph Yvette goes to him, and all his old love for her rushes back.

What I Think of Pola Negri

By Ernest Lubitsch

POLA is not easy to direct. No great artist is. Great artists are like difficult musical compositions, extremely complicated, but magnificent when you thoroughly understand them.

Pola Negri belongs to the type of artist who allows the situation to take complete control of the emotions. Riding upon the crest of an emotional storm, she is magnificent and if the camera is started at the moment she has worked herself into complete surrender to the tide, she gives it what no other actress has ever done before. She is superb.

She is a hard worker, once she makes up her mind to begin. She is never satisfied with doing a scene once, but insists upon going over it several times. Often when I have taken a piece of business which I know cannot be improved she says "It was good but we can do better than that. Shall we make the scene again?" However, I have learned from experience that she is at her best when she works in the full career of her emotions. Everything she does then seems instinctive. If she begins to reason and plan her actions, her work is not so satisfying.

Pola Negri is one of the most unselfish of all the players I have met during the years I have been connected with the stage and screen. Her mind goes straight towards the high mark of perfection in picture making. If the advancement of another player at her own expense will improve the picture, she is the first to make the suggestion.

She is a curious mixture of old world sophistication and impulsiveness as candid and direct as a child's. Watching the scenes of a picture in the projection room she is just as likely as not to applaud when she sees herself upon the screen. I honestly do not believe it is vanity which makes her do

©CIL 20171

"MONTMARTRE"

(Pronounced)

MONTMARTRE

has gotten Paris the wickedest city in the world.

MONTMARTRE

pretty-girl, artists and a naughty district of Paris.

MONTMARTRE

big Lubitsch production and what could be better.



Pola Negri in the Paramount
A Lubitsch
Two-Colum

"I Owe a Lot"

"Pola Can Do"

(Run This Special)

POLA NEGRI Ernest Lubitsch

A M O U N T

Anything in This Press Sheet May Be Reprinted

SHEET

Adolph Zukor and Jesse L. Lasky present
POLA NEGRI
IN
LUBITSCH PRODUCTION
"MONTMARTRE"
Adapted from the play "The Flame" by Hans Muller
Edited and titled by Hector Turnbull
A Paramount Picture

To Help You Sell the Picture to the Public.

N DANCER IN "MONTMARTRE" LUBITSCH, DIRECTOR OF "PASSION"

©CIL 20171

"MONTMARTRE" (Pronounced MO-MART)

MONTMARTRE is the section of Paris that has gotten Paris the name of being the gayest, wickedest city in the world.

MONTMARTRE is the cafe, Moulin Rouge, pretty-girl, artists-and-models, Latin-Quarter, naughty district of Paris.

MONTMARTRE is the scene of Pola Negri's big Lubitsch production, "MONTMARTRE," and what could be more appropriate?



Pola Negri in the Paramount Picture "Montmartre"
A Lubitsch Production
Two-Column Production Mat 2P

"I Owe a Lot to Lubitsch,"
says Pola.
"Pola Can Do Anything!"
says Lubitsch.

(Run This Special Story in Your Newspapers)

PLAY THESE

Have you made yours out of these Pola Negri money-makers?

"BELLA DONNA"

POLA NEGRI'S first American-made picture, with Lois Wilson, Conrad Nagel.

"THE CHEAT"

POLA NEGRI with Jack Holt in a George Fitzmaurice production of fashion and passion.

"THE SPANISH DANCER"
POLA NEGRI, Antonio Moreno, Adolphe Menjou, etc.
A colorful court romance.

"SHADOWS OF PARIS"
POLA NEGRI, Charles De Roche, Huntly Gordon in an Apache story of the underworld of Paris.

"MEN"

POLA NEGRI in a Dimitri Buchowetzki production, with a big all-star supporting cast.

If you haven't run these pictures, book them now at your nearest exchange. After playing "Montmartre," Pola will be a bigger attraction than ever at the box-office.

Pola Negri's Advice to Screen-Struck Girls

THE first question you must ask yourself when entering the field of motion pictures is "Am I prepared for hard work?"

"You must also go on from there and ask, 'Am I ready to spend all my leisure time in study? Am I willing to bring all my faculties to the task of understanding the terse directions which a busy director will give me when he is preparing a scene? Am I content to work long hours without recognition in the hope that some day my reward will come?'"

"If you are able to answer all these questions in the affirmative, then you are turned with your face to the right direction. When you ask yourself these questions and answer 'Yes,' be very sure that you mean what you say. If you don't, the actual test of WORK will discover the self-deception you have

PUTTING IT OVER RIGHT

Here you have a triple alliance of prominent names to play up—Negri, Lubitsch and "Montmartre." The combination of the first two will mean something to your public, if they're told that Lubitsch is the internationally celebrated director who startled the film world with his unforgettable "Passion," the picture that made Pola Negri an American favorite practically overnight. "Montmartre" marks the return of Negri under Lubitsch's direction and they'll see the lady of love at her flaming best, because Lubitsch understands Pola better than any American director and knows how to put the full fire of her genius on the screen. If you played "The Marriage Circle" or "Rosita," remind them that Lubitsch made them, too.

"Montmartre" is almost as well known in America as Broadway. It suggests the same sort of gay night life, but Montmartre has the real Parisian atmosphere that Broadway tries so hard to imitate.

Maybe you could arrange with dance halls and hotel restaurants for a "Montmartre" night—a revel of gay Paree, featuring the song "Montmartre," mentioned in a subsequent paragraph. America likes the Parisian stuff when it's advertised as the real thing, and business men will see the possibilities in the idea.

Tourist and steamship agencies can be sold on this title. "Get on the ticket line at the theatre and see Pola Negri in 'Montmartre'; then get on a steamship of the line and see everything in Montmartre." Make up a teaser herald in the form of a steamship ticket.

"Montmartre" is a tricky word to pronounce and the majority mispronounce it. Work this into a contest idea and give away a few tickets to the first lucky fan who

POLA NEGRI, Ernest Lubitsch and Chance got together one day,

Lubitsch, director of "Rosita" and "The Marriage Circle"—here it is!

Pola is the old Pola when she acts for Lubitsch. She is a marvelous creature of fire and passion. As Yvette, seductive, alluring darling of the Latin Quarter, a care-free grisette, to whom each day is a tilt with fortune, she will have them on the edge of their seats in the café dancing scenes. And the emotional scenes will tug at the heart-strings like a block and tackle.

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Andre makes a big hit with a symphony. He is the toast of Paris. Fame goes to his head. He neglects his wife. Yvette, the gay café dancer, is turned into a broken woman. But at the scene of Andre's great triumph Yvette goes to him, and all his old love for her rushes back. Andre denounces his mother and his cousin. At this his mother repents for her actions in forcing Yvette and her son apart.

Everything is happiness.

Tabloid Facts

Star—

Pola Negri of "Passion," "The Spanish Dancer," "Shadows of Paris," etc.

Producer—

Ernest Lubitsch, director of "Rosita," "The Marriage Circle," "Passion."

Author—

Hans Muller. The picture is an adaptation of his stage play, "The Flame."

Titles and Supervision—

Hector Turnbull, who wrote "The Cheat."

Type of Story—

Flaming story of love and romance. It is a tale of tremendous dramatic power and unusual scenic beauty. The background is the Paris boulevards, where Pola charms, conquers, and in the end is herself conquered by a great love.

"Montmartre"

PARIS; The Café Anglais, Tortoni's chivalrous gentlemen in grey high hats and colorful baggy trousers; ladies in silken crinolines, with tiny hats rakishly tilted on the sides of their heads; the jolly life of any easy-going, pleasure-loving age—all these have been revived on the screen in the latest Ernest Lubitsch production for Paramount, "Montmartre," starring Pola Negri, at the ——— Theatre next ———.

It's a true picture of a period in which the art of making love was carried on with pretty gestures and poetic phrases.

Pola in "Montmartre" is the old Pola of "Passion"—the exotic, flashing, alluring Pola that screen fans know so well.

naughty district of
MONTMARTRE
big Lubitsch prod
and what could be

Pola Negri belongs to the type of artist who allows the situation to take complete control of the emotions. Riding upon the crest of an emotional storm, she is magnificent and if the camera is started at the moment she has worked herself into complete surrender to the tide, she gives it what no other actress has ever done before. She is superb.

She is a hard worker, once she makes up her mind to begin. She is never satisfied with doing a scene once, but insists upon going over it several times. Often when I have taken a piece of business which I know cannot be improved she says "It was good but we can do better than that. Shall we make the scene again?" However, I have learned from experience that she is at her best when she works in the full career of her emotions. Everything she does then seems instinctive. If she begins to reason and plan her actions, her work is not so satisfying.

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She is a curious mixture of old world sophistication and impulsiveness as candid and direct as a child's. Watching the scenes of a picture in the projection room she is just as likely as not to applaud when she sees herself upon the screen. I honestly do not believe it is vanity which makes her do this, but an amazing ability to detach herself completely from Pola Negri, the actress, and to become Pola Negri, spectator. She applauds others with the same quick appreciation when their work is artistic.

On the sets, Pola Negri is very patient unless she is asked to wait. That always annoys her. On the other hand, no work is too arduous, no study too trying when she is working out the details of a scene. She is very careful to understand exactly what is wanted. She usually stands with her hands over her eyes for a while. When she is ready, she removes her hands and says "Now." If the camera is started before she is ready she angrily cries "No, no, not yet."

Whenever I make a suggestion to her, I can depend upon it being worked out and elaborated in a thoroughly artistic and natural fashion. She has a strong will of her own and when something strikes her as unnatural, she will pause and say, "But I do not feel that."

I can truthfully say that Pola Negri is the greatest artist I have ever known. She has unlimited genius, she is mistress of emotionalism.

She has boundless ambition and her ability and her keen powers of perception and understanding have carried her to the very peak of her profession.

I believe what Pola Negri has done in "Montmartre" will mark the greatest advance she has made. The story gave her a great opportunity and she took advantage of its situations in a fashion which satisfied every dramatic and artistic desire.

Pola Negri in the Paramount
A Lubitsch
Two-Colum

"I Owe a Love"

"Pola Can't"

(Run This Special)

POLA NEGRI, Ernest Lubitsch and a new chapter in film history. How it all came about, she says: "If Lubitsch hadn't directed I might still be an extra."

And when Lubitsch is asked how he happened to make such a tremendous success with his historical pictures, he will smile, point his finger at Pola Negri and remark that if he hadn't such a sympathetic and understanding actor to work with, he might still be in one-act comedies. But if you could get hold of a slippery fellow, Chance, and him how it all happened, he might have a different story to tell. In instance, he might say:

"This Pola Negri girl has a lot of ability, and that fellow Lubitsch knows how to direct a picture. They've both got to work with sympathetic people in order to do a thing good. Well, I was watching them both for a long time, thought they ought to get together so I whispered my lunch to powers that do such things now you see I was right."

The powers that do such things as bring a Pola Negri and a Lubitsch together gave them opportunity to make "One Night," "Passion," and "Montmartre." Perhaps the reason Lubitsch and Negri work so well together is their complete confidence in one another. Lubitsch recently said that for endurance in emotional acting he had never seen Pola Negri's equal.

"She will act all day in intense emotional scenes, and never tire of giving up."

Montmartre district of Paris.

MONTMARTRE is the scene of Pola Negri's big Lubitsch production, "MONTMARTRE," and what could be more appropriate?



Pola Negri in the Paramount Picture "Montmartre" A Lubitsch Production

Two-Column Production Mat 2P

**"I Owe a Lot to Lubitsch,"
says Pola.
"Pola Can Do Anything!"
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(Run This Special Story in Your Newspapers)

POLA NEGRI, Ernest Lubitsch and Chance got together one day, and a new chapter in film history was begun. If you ask Pola how it all came about, she will say:

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And when Lubitsch is asked how he happened to make such a tremendous success with his historical pictures, he will smile, point his finger at Pola Negri and remark that if he hadn't such a sympathetic and understanding actress to work with, he might still be acting in one-act comedies. But if you could get hold of that happy fellow, Chance, and ask him how it all happened, he might give a different story to tell. For instance, he might say:

"This Pola Negri girl has a lot of ability, and that fellow Lubitsch knows how to direct a picture. But you've both got to work with sympathetic people in order to do anything good. Well, I was watching them both for a long time, and I thought they ought to get together. I whispered my hunch to the others that do such things and you see I was right."

The powers that do such things bring a Pola Negri and a Lubitsch together. They gave them the opportunity to make "One Arabian Night," "Passion," and "Detention." Perhaps the reason that Lubitsch and Negri work so well together is their complete confidence in one another. Lubitsch recently said that for endurance and emotional acting he had never seen a Pola Negri's equal.

"She will act all day in intense emotional scenes, and never think of giving up."

Recently during the filming of "Montmartre," the strongest emotional scenes were being taken. Once, twice, three times. Pola Negri rested. Another scene. Once. Lubitsch enthusiastic. No time wasted, and another scene was taken.

"She can do anything," says Lubitsch. "Nobody knows, not even herself, what she can do."

But it is only Lubitsch who strikes the chord of perfect sympathy. In temperament, the director is always the effervescent boy with a new problem to solve. Of late, these have been dramatic ones; but as soon as they are settled, his broad grin tells the world that it is time to play once more. It is this lightness of spirit, this lifting power in the personality of Lubitsch that draws not only from Pola Negri, but from all his associates, the best that is in them. It is safe to say that if Lubitsch has any enemies, they must be the sort of people it would be better not to know.

But a day with Lubitsch and Pola Negri is not all work. There are moments of play to break the suspense of passionate love scenes, renunciations and other appalling episodes that fill the days of these artists. Practical jokes on one another, on the camera men, on everyone in the studio are always to be expected. But when these have been played, the tension of work relieved for a few moments, the scene changes, everyone goes to his post, and work begins once more.

in a George Fitzmaurice production of fashion and passion.

"THE SPANISH DANCER"
POLA NEGRI, Antonio Moreno, Adolphe Menjou, etc. A colorful court romance.

"SHADOWS OF PARIS"
POLA NEGRI, Charles De Roche, Huntly Gordon in an Apache story of the underworld of Paris.

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"If you are able to answer all these questions in the affirmative, then you are turned with your face to the right direction. When you ask yourself these questions and answer 'Yes,' be very sure that you mean what you say. If you don't, the actual test of WORK will discover the self-deception you have practised."

"Always be ready to ask and to receive advice. Working in a company you will find players who are wise in the craft of the stage. Some of them may have appeared behind the footlights more than half a century ago. If you can absorb some of their knowledge, it will help you a great deal."

"Accept criticism from the director in the spirit he intends it. Remember he has all the responsibility of making a good picture. When he uses a minute of his time to show you how a thing should be done, he is spending money upon your education. You should be grateful."

"No one gets anywhere without work. This is the one great factor common to every line of endeavor. For my new picture, 'Montmartre,' which Ernest Lubitsch produced for Paramount, I worked harder than at any time in my career. The role I play is the greatest character I was ever given. I thought of her all day and sometimes I dreamed about her at night. Stardom does not mean that one has finished with endeavor. The more work you show yourself capable of doing, the more will be expected of you in the future. And after all, when you consider the rewards, isn't it worth while?"

"When I speak of rewards, I do not mean the world's applause and the money which follows success. The reward I mean is that inner sense of accomplishment, the satisfaction which comes to one with a deep feeling of peace when one has done one's very best and it has been recognized."

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"Montmartre" is a tricky word to pronounce and the majority mispronounce it. Work this into a contest idea and give away a few tickets to the first lucky few who send in the correct pronunciation.

You can get the co-operation of local book stores on it, too. Work the contest into a selling stunt for dictionaries.

Song tie-up. Hinds, Hayden and Eldredge, of 11 Union Square, New York City, are the publishers of the song called "Montmartre." It's written around the picture and has a beautiful portrait of Pola Negri on the front cover. Use it in advance of the picture as a teaser stunt and tie up with music shops.

Get hair-dressing establishments and barbers to give you a window sign reading: "We specialize in the 'Montmartre bob,' the boyish bob that's all the rage in Paris." Hook it up with the picture and theatre.

Dress your lobby to resemble a side-walk exterior of a Parisian estaminet (cafe). A pair of Apache sweethearts sitting at a table. Handing out teaser circulars: "Pola Negri will join our table on (date)."

If you've used the Apache stuff lately in your prologues, you can get away from repetition by using a Bohemian studio scene. There's a composer in the picture, and it would be appropriate to have a male pianist accompany a girl, dressed very Frenchy, singing the "Montmartre" song, or any song suggestive of the Latin Quarter.

MAY -6 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

MONTMARTE - 7 reels

MORAL SINNER -,6 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
MontmarTE	5-6-24	©CIL 20171
MORAL Sinner	5-6-24	©CIL 20172

The return of the above copies was requested by the said
Company, by its agent and attorney on the 6th day of
May, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

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